



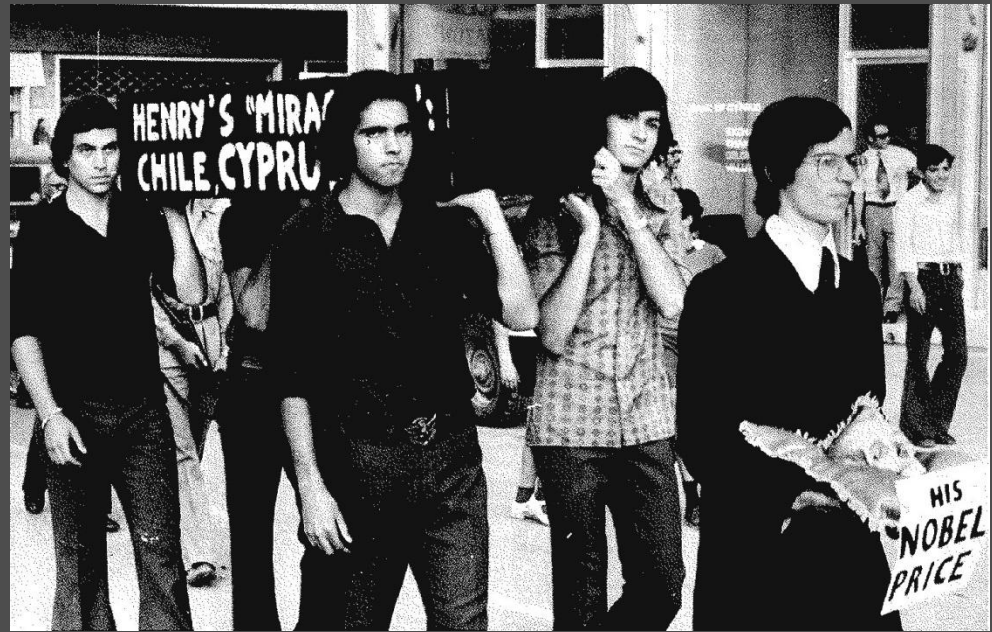
Evanthia (Evi) Tselika

Excavating hard drives: Glimpses of female Cypriot bodies and voices in an ambiguous order

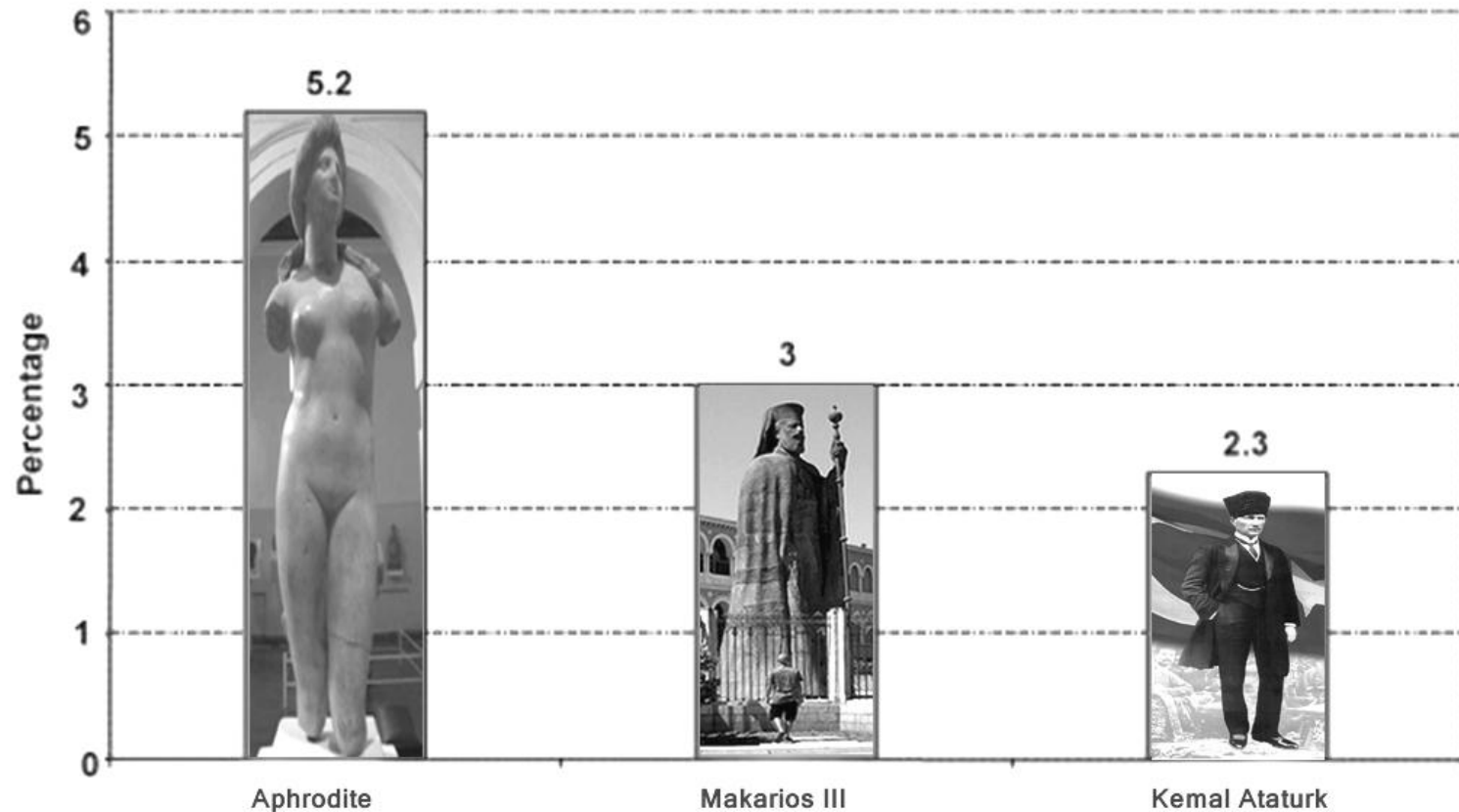
GENDERS AND POWER FESTIVAL 2017



Looking into the history of Nicosia, the division and buffer-zone, images of resistance, I repeatedly encountered men.



Cypriot Visual Representational Giants



Graph, Evi, in publication

"The sacred and the naked". Co-author Demetris Taliotis. Chapter in the book *Critical Cities, Volume 4*, which is published as part of *This is Not a Gateway* festival, Myrtle Court Publishing, London, UK. (2012)



**Aphrodite statue from Soloi
1st century BC**



**Add of Cyprus Tourism
Organization**



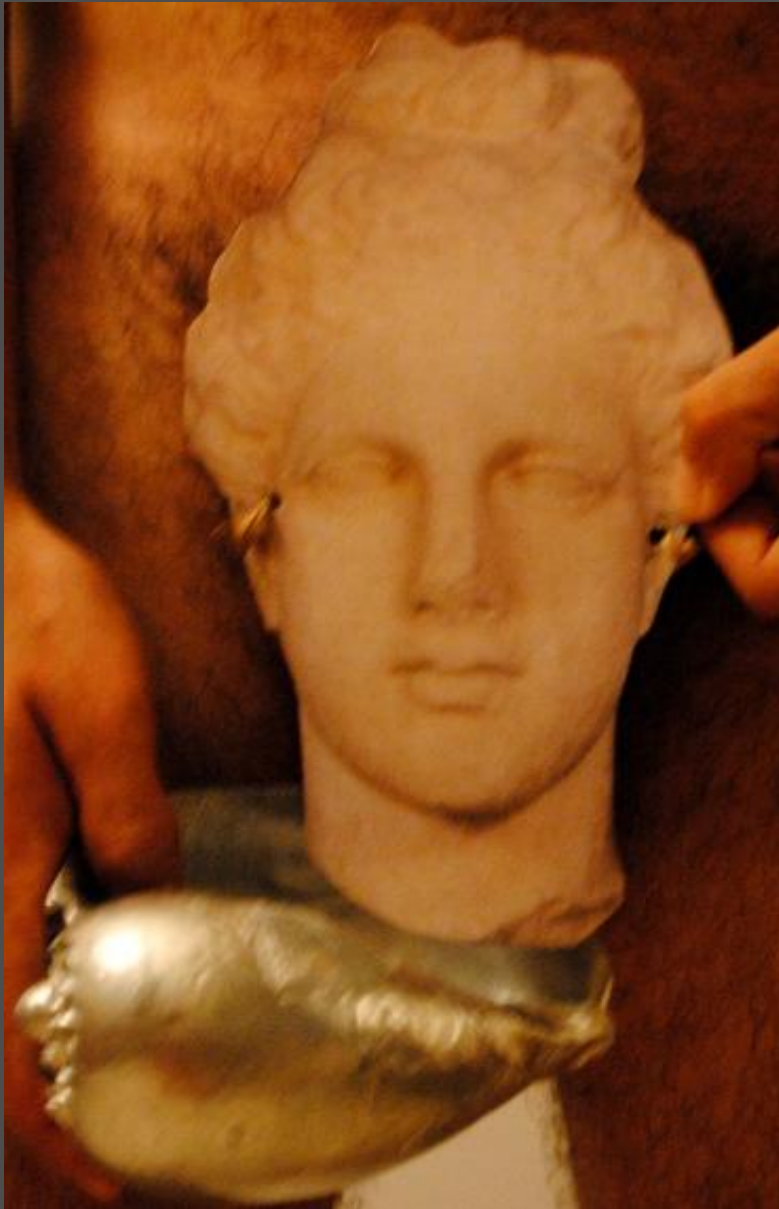
The image of the Cypriot female body became used as a means for political propaganda, which further maintained the myth of the maiden Cyprus that needs protection (Given, 2002).

“Bien venu qui apporte!” Sir Garnet Wolseley and Venus.
Punch Magazine, 3 August 1878



RESTAURANT
APHRODITE
PUB





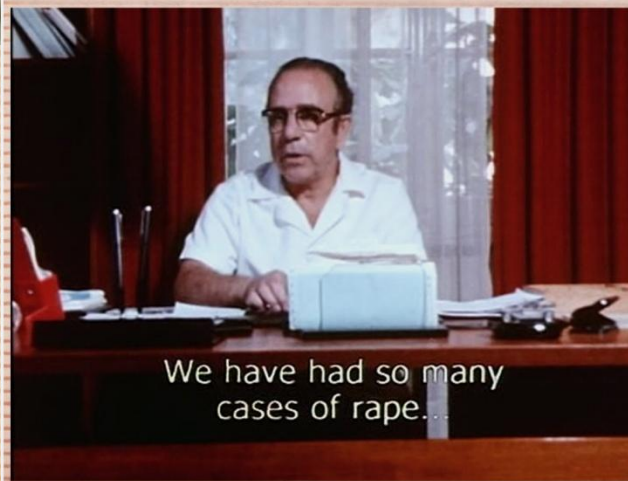
Mr Aphroditos, 2011

RE

APHRODITE



I'm waiting for his return.



We have had so many cases of rape...

Re Aphrodite (Evi Tselika & Chrystalleni Loizidou) meets Alice Wang, 2011 project



“By six weeks after my arrival in Cyprus, I was no longer using any of my Greek greetings I was so proud of. I had discovered that my perfect American English was now my only identification as anything except a Chinese street worker. Curious but good natured inquiries into which Madam I work for at the neighbourhood vegetable market made it painfully obvious how concretely I was defined by my Chinese face in Cyprus. I felt stripped bare of my country, denied my society, and my heritage, forced to hide under sunglasses and hats.” Alice Wang





PIO Research

October 2016- *Limassol: What after the development?* Exhibition at the Worker Houses in Limassol

The men usually are shown hard at work.
The images of the women are fewer

Presence in Absence, 2011. Platy Estate Kafene Natalie Heller, Nikoleta Verykiou, Antonis Antoniou, Evi Tselika



Collected stories from female social housing residents- shaped a performance in a kafene- We were thinking of women's presence in male dominated spaces
Started working in my own neighbourhood





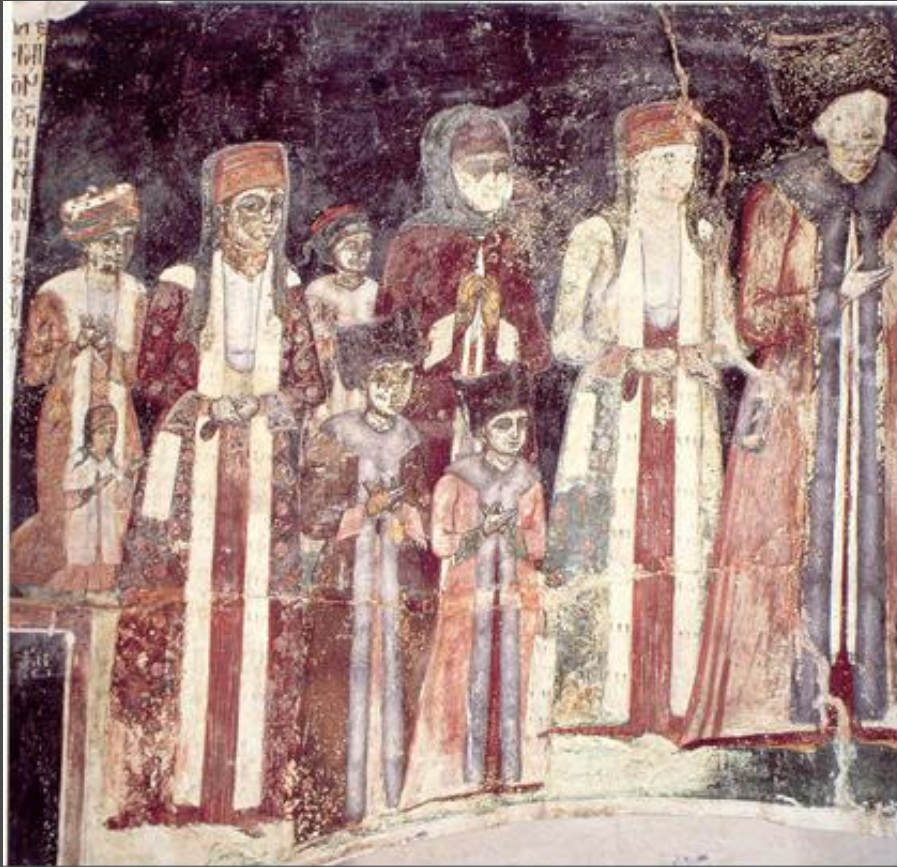
'State Owned, private, rented'.
Maps Department of Interiors,
Women's stories from estates in
Nicosia
Research Installation- Unconscious
Architecture (Orestis Lambrou
collaboration), 2012



https://evanthiatselika.files.wordpress.com/2012/01/booklet_no3_digital.pdf

Re Aphrodite: At Maroudias Exhibition, at the
Hadjigeorgakis Mansion: Ethnological Museum
(Part of the In Crisis: Terra Mediterranea
project, European Presidency of Cyprus). 2012-
2013





Family of Dragoman Hadjiiosif. No parallel example of Hadjigeorgakis family- only his self portraits



Ioulani Vonetsianou. Wife of Hadjigeorgakis son who reclaimed the house



Paul Sant Cassia, 2005. *Bodies of evidence: Burial, Memory and the recovery of Missing Persons in Cyprus*



Cover of magazine *Times of Cyprus*, (English phonetics written in Greek letters), 1957





I knew I was not interested to delve deeper into the positioning of the Cypriot woman as a mourning mother, but wanted to see the instances of resistance, of organizing



Public Works PIO Research, 2010
Women protests 1975-1989





Women workers in the Akamas Quarry in 1924

Project that evolved from doing research in PEO, going to POGO, finding their archive and Thekla Kyritsi and working with KIIF, Center for Gender Equality and History (www.facebook.com/kiif.cy/)



Tobacco workers in Gialousa in 1906



Rebbeca Nestora and Erasmia Nikou
In a chromium factory, 1950



Women in the working struggles of 1948



Miners strike in 1948



Greek and Turkish Cypriot women workers at the Famagusta army camp, 1944



Workers at Famagusta storage facilities, 1958



Workers of the packing facilities in Famagusta



1st Pancyprian Women conference at Royal Hall, 1950s





And like a ray of sunshine a new horizon appeared in the last few years, to guide the path of the working woman- the efforts to organize. And we witnessed in all the cities all those pioneers, whose heart flattered in hope for a happier woman of the future, mobilizing...

And one cannot help but think here of how Lenin's wise and brave words --"Like that of man, the liberation of woman can only be realized by her"-- inspired the Russian woman, who revolted next to the Russian man and contributed in this way to the victory of the Revolution"

Archive material. Announcement of the Limassol Working Women Association, *Us and Them*, Opinion piece- speech. 7th of November 1942. Cyprus





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ΜΕΡΟΚΑΜΑΤΑ
ΣΤΗΝ ΚΥΠΡΟ

148



Let's talk about
CLASS, baby





Collaborative art project-

Evanthia (Evi) Tselika, Paraskevi Ioannidou, Irene Kyritsi, Thekla Kyritsi, Andri Kyprianou, Chrystalleni Loizidou, Andria Neophytou, Elena Neophytou, Chrystalla Panayiotou, Yiota Panayiotou, EMEIS KAI OI ALLES- US AND THEM*

Image from Exhibition *Neurosis*-Neme Contemporary Arts, Cyprus. November 2016. Collective banner made using photos from POGO, PEO archives (focusing on female labour and mobilization)

Extended actions-collaborations

Center for Gender Equality and History (www.facebook.com/kiif.cy/)



Re Aphrodite- Shrines/Habits, 2016
Evi Tselika, Chrystalleni Loizidou, Athina Antoniadou









Μέρος μαρμάρινης τράπεζας κρητο-
ρων με ανάγλυφο κυρτούσευτ κρη-
μη γυναίκας από την Σαλαμίνα (1)
• Παλαιοχριστιανική περίοδος
Fragment of marble offering table with
relief bust of woman wearing a
turreted crown from Salamina (1)
Early Byzantine period

Λατρεία Ritual



1-4. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 5-10. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 11-15. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 16-20. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 21-25. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 26-30. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 31-35. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 36-40. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 41-45. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 46-50. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 51-55. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 56-60. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 61-65. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 66-70. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 71-75. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 76-80. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 81-85. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 86-90. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 91-95. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period. 96-100. Terracotta figurines of female figures, some with exaggerated features, from the Early Byzantine period.



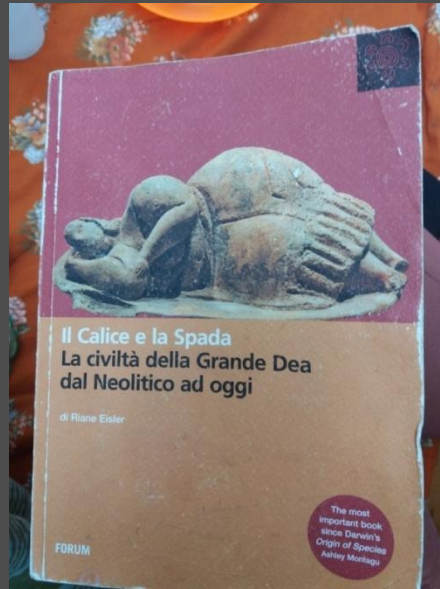




Left-Ms Innah-Marie as she dances- figure facing us in a mountain dance by the Kalinga
Right- Esther Beatty, President of FFOC – Federation of Filipino Organisations Cyprus
FFOC - Re Aphrodite Joint Event- 03/07/2016. The Garden



Colcha in Brazil
Hidden Waters, Hidden
Lives Exhibition Museo
de Arte Contemporaneo
Niteroi, Rio de Janeiro
exchange
Encountered a different
image of resistant female
figures



Michelle Mttiuzzi wearing Rosa
Couloute's garments inspired by the life
of Sarah Baartman, Hottentot Venus



Re Aphrodite, Fluminense University, Niteroi, Performative protest response following an event that happened in front of the museum we were Museo de Arte Contemporaneo Niteroi, Rio de Janeiro exchange, August 2016.

Thanks for listening!

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